

Festival 2012

National Individual Events Showcase

The National Individual Events Showcase (NIES) is intended to be an educational program that offers Festival delegates whose troupes do not bring a show to Festival the opportunity (using the audition approach) to receive constructive feedback on prepared theatrical material and technical designs. The goal for participating students is to find their talent, strengths, and weaknesses and to grow as theatre artists. The auditions culminate in the selection of a performance showcase cast of outstanding entries.

Participants of up to twelve selected performance events will present their selections on main stage. Participants will also be selected from the technical events (Theatre Marketing, Costume Design, Costume Construction, Scenic Design, Lighting Design, Stage Management and Sound Design) to participate in the showcase. Outstanding films will be shown during the Showcase. Because the showcase will be cast with representatives of the highest quality performances, not all categories may be represented.

Selected participants from technical events will have their designs prominently displayed in the theatre lobby. Outstanding films will be shown during the NIES Showcase. The following is a list of eligibility requirements and rules regarding Individual Events.

Qualifying for the National Individual Events Showcase

Most entrants qualify for the NIES at their chapter conference or festival; at these, the last adjudicated event in the chapter, even if it is a regional and not a chapter-wide event, is the chapter's qualifying event. The following are the only ways to qualify for NIES auditions at the International Thespian Festival:

1. **Qualification for students from chapters that do offer Individual Events at their chapter conference:**
 - For students from chapters that offer IEs at their chapter Thespian conference, the only means of qualification is by receiving an overall superior rating at this year's chapter conference. **A student must have a superior rating and be on the form submitted by the chapter director - with no exceptions.** Students who do not participate in Individual Events at their chapter conference or do not receive superiors are ineligible.
 - After their chapter conference, Thespian chapter directors are required to send to the home office the Individual Events Qualification Form, which will list those students who qualified to participate at International Thespian Festival. **Students who register for NIES at Festival must appear on their chapter's qualification form—no exceptions!**
2. **Students from chapters that do not have a chapter conference or do not offer Individual Events at their chapter conference can qualify by one of two ways:**
 - Students may qualify by receiving a superior at a similar non-Thespian theatre festival (those students must send in a copy of proof of their ranking or rating with their registration).
or
 - Students may qualify by submitting two letters of recommendation from individuals (other than the student's troupe director) who teach or direct theatre.

INCLEMENT WEATHER CLARIFICATION: In the event that weather prevents entrants from traveling to the chapter's qualifying auditions at a chapter festival, the school must provide written documentation to the home office from a school administrator stating they were prevented from attending the chapter event because the administration canceled all travel due to inclement weather. The home office must receive this written documentation within two weeks of the chapter festival. Upon receipt, the school may then register students for NIES auditions following the procedure for those schools that do not have a chapter NIES-qualifying audition.

Festival NIES registration

In order to be accepted into the NIES auditions at the International Thespian Festival, each entrant must:

- ❑ be registered for the ENTIRE week of Festival
- ❑ be registered for only one Individual Event as part of the online registration process
- ❑ pay a registration fee of \$25 per event (an event means each monologue, duet acting, solo musical theatre, duet musical theatre, group acting, group musical theatre, mime, costume design, costume construction, theatre marketing, scenic design, lighting design, sound design, short film, or stage management) and not each individual entrant if more than one entrant is involved in a presentation.

All complete applications will be accepted on a first-come, first-served basis **until May 1, 2012**. Incomplete applications will not be accepted until all requirements are met. Incomplete applications include:

- ❑ those of students who are not registered for Festival
- ❑ those that are not accompanied by registration fee
- ❑ those whose chapter directors have not provided the **chapter conference qualification form** to the home office
- ❑ those that do not include titles of performance or design presentations
- ❑ those that do not include evidence that the written selection has qualified per the Securing Performance Rights process documented at the end of this guide. Songs do not require securing performance rights. NOTE: At chapter conferences, the presence of at least two adjudicators in the audience for the showcase qualifies as an educational setting, and therefore proof of rights are not required. HOWEVER, the judges must complete critiques and provide them to the students. There WILL be judges at the Festival showcase.

Please note: The entire Festival registration will be held up for processing due to incomplete Individual Events applications. If all of the above information has not been provided by May 1, 2012, the IE registration is considered VOID and NO REFUND WILL BE PROVIDED.

Individual Events scheduling

1. All students registered for NIES at the International Festival must arrive at Festival on Monday, June 25.
2. The NIES events are currently scheduled on Tuesday from 9:00 a.m.-6:00 p.m. Some tech IES and any performance IEs that must be made up because of travel issues will be held on Wednesday afternoon. These will be only on an AS NEEDED basis.
3. Callbacks for performance events will be posted in the Lied Lobby by 9:45 a.m. on THURSDAY. Callbacks will be held on THURSDAY, 2:00 p.m.-5:30 p.m.

4. There will not be callbacks for technical IEs. Finalists' names will be posted by 7:45pm WEDNESDAY evening in the Lied Lobby. Selected recipients in the technical area will have their work showcased in the Lied Lobby beginning Thursday morning.
5. Events selected for main stage will be posted by 7:45 p.m. THURSDAY evening in the Lied Lobby.
6. **Entrants should be aware of performance times if they plan to participate in college/scholarship auditions, Chapter Select, or Freestyle Theatre.**
7. All delegates may view any first-round Individual Events session. Seats will available on a first-come, first-served basis. **Audience members will only be allowed entrance between performances.** Because Individual Events include an adjudication process, audience members are required to remain quiet throughout the session.
8. Callbacks are not open to an audience. Only the entrant's troupe director is permitted into the callback room during the entrant's callback performance.
9. The NIES Showcase will be held in both the Lied and the Kimball. Those selected for the showcase (both performance and technical) must participate in a "technical run-through" prior to the showcase.

Troupe director and chaperone assistance

The NIES coordinator needs a good deal of help from the troupe directors and chaperones of students participating in auditions for managing the program. When assigning troupe directors or chaperones to specific responsibilities, the coordinator will attempt to accommodate their preferences, which they must indicate during the online registration process. No discount on Festival registration or fees is given for this work.

NIES volunteer jobs include timekeepers and door guards. To participate, the volunteers **must arrive Monday** in time for a training session scheduled for early Monday evening. The time and location of this meeting will be announced closer to Festival.

Rules

Rules for all performance/design events are as follows:

1. The performance events offered at International Thespian Festival are Monologue, Duet Acting, Solo Musical Theatre, Duet Musical Theatre, Group Musical Theatre, Group Acting, and Mime (solo or duet). The technical events offered are Costume Design, Costume Construction, Lighting Design, Theatre Marketing, Scenic Design, Short Film, Sound Design, and Stage Management.
2. **Each entrant is permitted to participate in only one event.**
3. Entrants who qualify for NIES auditions through participation in a chapter Thespian conference **must present the same work** at both chapter and international levels. Other qualifying entrants are expected to present the works listed on their registration.
4. **Substitutions are not allowed;** those who qualified at a chapter conference (and who are listed on the registration form) are the only ones who are qualified to perform at Festival; however, in the category of Group Musical and Group Acting, **drops will be allowed.** **No substitutions are permitted in any category.**
5. No theatrical makeup is allowed in any event. Costumes are not allowed. Participants should dress as they would for a general audition or interview. The wearing of appropriate footwear is strongly encouraged in all events. **In duet and group events, an actor wearing dancewear and coordinated clothing of combinations of black and white or colors is acceptable if, in the opinion of the judges, it does not costume the character in a traditional way (appropriate to**

the time and place of the piece as written). Care should be taken to avoid replicating a non-traditional costume style associated with the selection.

6. No props are allowed. This includes hand-held props.
7. All performance events are limited to five (5) minutes after the introduction; **the exception is Monologue which has a three (3) minute total limit.** All technical presentations will be limited to ten (10) minutes. Any entrant who goes over the time limit will be disqualified.
8. The introduction must only include the entrant's name, troupe number, title of selection(s), and the name of the playwright, composer, or lyricist.
9. For all music events, performers **MUST** use pre-recorded, non-vocal musical accompaniment. **NO** live music, no accompanist, no a capella is permitted. A CD player/MP3 player will be provided. Performers are encouraged to bring their own CD player/MP3 player.
10. For Mime, a CD player/MP3 player will be provided. Performers are encouraged to bring their own CD player or MP3 sound system.
11. Evaluation forms are available to NIES participants to help them understand adjudication criteria; the forms can be found on the EdTA website or by contacting the NIES coordinator at the ITS home office.
12. There will be **NO** refund of the \$25 IE fee, regardless of the reason for the cancellation or disqualification.

Specific event rules

Monologue

1. Entrant must present two contrasting selections that may be different in period, style, or mood.
2. The selection should be balanced from a time perspective (1.5 minutes each) and should reflect an important piece in the play.
3. Material must be drawn from published scripts written for theatre. Works from other forms such as poetry, fiction, or film are prohibited.
4. Only one character from each play may be used.
5. **The performance of both selections combined cannot exceed three (3) minutes.**
6. The introduction must be for both selections and must only include entrant's name, troupe number, title of selections, and the names of the playwrights. Time will begin once the entrant speaks after conclusion of the introduction.
7. Props, costumes, or theatrical makeup are not allowed.
8. One chair may be used.

Duet Acting

1. Entrants must present one selection.
2. Material must be drawn from published scripts written for theatre. Works from other forms such as poetry, fiction, or film are not permitted.
3. Each participant must be actively involved in the scene.
4. The performance cannot exceed five (5) minutes.
5. The introduction must include only the entrants' names, troupe number, title of selection, and the name of the playwright. Time will begin once a performer speaks after conclusion of the introduction.
6. Props or theatrical makeup are not allowed. In duet acting, an actor wearing dancewear and coordinated clothing of combinations of black and white or colors is acceptable if, in the opinion of the judges, it does not costume the character in a traditional way (appropriate to the time and place of the piece as written). Care should be taken to avoid replicating a non-traditional costume style associated with the selection.

7. Two chairs may be used.

Group Acting

1. "Group" means three (3) to sixteen (16) performers.
2. Entrants must present one selection.
3. Material must be drawn from published scripts written for theatre. Works from other forms such as poetry, fiction, or film are not permitted.
4. Each participant must be actively involved in the scene.
5. The performance cannot exceed five (5) minutes.
6. The introduction must include only the entrants' names, troupe number, title of selection, and the name of the playwright. Time will begin once a performer speaks after conclusion of the introduction.
7. Props and theatrical makeup are not allowed. Costumes are NOT permitted; however, in group acting, an actor wearing dancewear and coordinated clothing of combinations of black and white or colors is acceptable if, in the opinion of the judges, it does not costume the character in a traditional way (appropriate to the time and place of the piece as written). Care should be taken to avoid replicating a non-traditional costume style associated with the selection.
8. Up to six chairs and one table may be used.

Solo Musical Theatre

1. Entrant must present one selection.
2. Material must be drawn from songs from published scripts written for theatre only. Works from other forms such as film, television, poetry, fiction, or popular song lyrics not interpreted as musical performance are **not** permitted. **Remember, this is a musical *theatre* selection. The judges will consider how well the piece is acted and not just how they are sung.**
3. The selection may contain dialogue; however, remember this is primarily a sung and not spoken selection.
4. The performer must use pre-recorded, non-vocal musical accompaniment. No accompanist will be provided. No a Capella is permitted. A CD/MP3 Player will be provided. Performers are **STRONGLY** encouraged to bring their own equipment.
5. The performance cannot exceed five (5) minutes. Time will start once the music begins after conclusion of the introduction.
6. Props, theatrical makeup and costumes are NOT permitted.
7. One chair may be used.

Duet Musical Theatre

1. Entrants must present one selection.
2. Material must be drawn from songs from published scripts written for theatre only. Works from other forms such as film, television, poetry, fiction, or popular song lyrics not interpreted as musical performance are **not** permitted. **Remember, this is a musical *theatre* selection. The judges will consider how well the piece is acted and not just how they are sung.**
3. The selection may contain dialogue; however, remember this is primarily a sung and not spoken selection.
4. The performer must use pre-recorded, non-vocal musical accompaniment. No accompanist will be provided. No a Capella is permitted. A CD/MP3 Player will be provided. Performers are **STRONGLY** encouraged to bring their own equipment.
5. Each participant must be actively involved in the scene.

6. The performance cannot exceed five (5) minutes. Time will start once the music begins after conclusion of the introduction.
7. Props and theatrical makeup are not allowed. Costumes are NOT permitted; however, in duet musical theatre, an actor wearing dancewear and coordinated clothing of combinations of black and white or colors is acceptable if, in the opinion of the judges, it does not costume the character in a traditional way (appropriate to the time and place of the piece as written). Care should be taken to avoid replicating a non-traditional costume style associated with the selection.
8. Two chairs may be used.

Group Musical Theatre

1. "Group" means three (3) to sixteen (16) performers.
2. Entrants must present one selection.
3. Material must be drawn from songs from published scripts written for theatre only. Works from other forms such as film, television, poetry, fiction, or popular song lyrics not interpreted as musical performance are **not** permitted. **Remember, this is a musical *theatre* selection. The judges will consider how well the piece is acted and not just how they are sung.**
4. The selection may contain dialogue; however, remember this is primarily a sung and not spoken selection.
5. The performers must use pre-recorded, non-vocal musical accompaniment. No accompanist will be provided. No a Capella is permitted. A CD/MP3 Player will be provided. Performers are **STRONGLY** encouraged to bring their own equipment.
6. Each participant must be actively involved in the scene.
7. The performance cannot exceed five (5) minutes. Time will start once the music begins after conclusion of the introduction.
8. Props and theatrical makeup are not allowed. Costumes are NOT permitted; however, in group musical theatre, an actor wearing dancewear and coordinated clothing of combinations of black and white or colors is acceptable if, in the opinion of the judges, it does not costume the character in a traditional way (appropriate to the time and place of the piece as written). Care should be taken to avoid replicating a non-traditional costume style associated with the selection.
9. 6 chairs and one table may be used.

Mime

1. Entrant(s) must present one selection.
2. Only solo or duet performances are allowed.
3. No lip-synching or audible vocal sounds by the performer(s) are permitted.
4. Performer(s) **MUST** use pre-recorded, non-vocal musical accompaniment or non-vocal sound effects. A CD/MP3 Player will be provided. Performers are **STRONGLY** encouraged to bring their own equipment.
5. If the performance is a duet, both participants must be actively involved in the scene.
6. Performance cannot exceed five (5) minutes. Time will start once a performer moves after conclusion of the introduction.
7. Props, theatrical makeup and costumes are NOT permitted.
8. One chair (solo) or two chairs (duet) may be used.

Costume Design

1. Presentation must be a design for one published play written for the theatre. Designs for performances of poetry, fiction, screenplays, or any other medium are not permitted.
2. The entrant must present five (5) character renderings. These may represent five different characters, or follow a single character though several appropriate changes. No more than five (5) renderings are permitted. No finished costumes are permitted.
3. Each design must be executed in full color on paper of the designer's choice and mounted on a 10" x 15" or 11" x 17" board, such as illustration board, heavy poster board, or foam core. Board color is at the discretion of the designer. Figures should be 8" to 10" tall. Template or trace characters may be used.
4. The board should be labeled in the following manner: (a) upper left-hand corner: play title and playwright; (b) upper right-hand corner: character's name, act, and scene; (c) lower right-hand corner: entrant's name and troupe number.
5. Only one entrant may be involved in the design. No collaborations are permitted.
6. Notes of clarification on the design may be written on the board. Fabric swatches are encouraged and may be attached.
7. A ½" binder should contain the following materials: (a) a brief statement of the design choices inspired by the script, (b) research materials, (c) preliminary sketches, and (d) other sources of inspiration for design and color palette, if any were used.
8. The entrant must make an oral presentation justifying the designs. Note cards may be used, in addition to the binder. The entrant must also be prepared to answer questions about the design presented. Questions are not part of the ten-minute allotted presentation time.
9. The introduction must include only the entrant's name, troupe number, title of play, and playwright.
10. The overall session cannot exceed fifteen (15) minutes, including set up and questions and answers.

Costume Construction NEW CHOICES THIS YEAR

1. Presentation must be of one of the characters listed below (Size 8 or 10) from one of the following:
2. From *You Can't Take It with You* (1930s; by George S Kaufman and Moss Hart) - **Build one costume for Essie Carmichael or Grand Duchess Olga Katrina OR**
3. From *Meet Me in St. Louis* (early 1904; by Hugh Martin and Ralph Blane) - **Build one costume or millinery for either Esther or Rose Smith**
 - a. There are two categories; the entrant must choose one:
 - b. Garment Patterning & Construction
 - c. Costume Craft - Millinery Patterning & Construction
4. The entrant **must fully construct** item; costume/hat must be an entirely original construction by the student.
5. Any patterns may be used, but the cost must be considered within the given budget.
6. **All materials used to construct the costume such as fabric, thread, buttons, zippers, and trim may NOT exceed \$100 (if millinery, budget limit is \$50).** The student must provide an itemized expense sheet and receipts as proof. This sheet must be mounted on the display board mentioned below.
7. In addition to the costume, each entrant must create a costume research collage. This may include environmental background pictures of the time period in which the play

takes place, costume renderings, pattern envelopes, fabric swatches, etc. Include photos of patterning process and construction.

8. The collage must be presented on a 20" x 30" presentation board.
9. The board should be labeled in the following manner:
 - a. Upper left hand corner: Name of show and playwright
 - b. Upper right hand corner: Name of character, act, and scene
 - c. Lower right hand corner: Entrant's name and troupe number
10. The costume must be presented on provided dress form. Do NOT wear the costume to the IE session.
11. The introduction must include only the entrant's name, troupe number, title of play, and playwright.
12. The oral presentation cannot exceed ten (10) minutes. Time will begin once the entrant speaks after conclusion of the introduction. The overall session will not exceed 15 minutes.

Theatre Marketing

The following materials are to be presented:

1. Presentation must be a publicity campaign for one published play written for the theatre. Designs for performances of poetry, fiction, screenplays, or any other medium are not permitted. **It is strongly recommended that the entrant was actually responsible for a publicity campaign of the selected play.**
2. The following materials are to be presented:
 - Poster design or finished poster (11" x 17")
 - Program design or finished program
 - Two press releases consisting of an informational article and feature article
 - A promotional project idea or documentation of a completed promotional project
 - **Information about the budget for the publicity campaign and justification of expenses must be included. Your work will be judged on *how you spent the money.***
3. Only one entrant may be involved in the design. No collaborations are permitted.
4. The entrant must make an oral presentation justifying the designs. Note cards may be used. The entrant must also be prepared to answer questions about the design presented. Questions are not part of the ten (10) minutes of allotted time.
5. The introduction must include only the entrant's name, troupe number, title of play, and playwright.
6. The oral presentation cannot exceed fifteen (15) minutes, including setup and questions and answers.

Scenic Design

1. Presentation must be a design for one published play written for the theatre. Designs for performances of poetry, fiction, screenplays, or any other medium are not permitted.
2. The entrant must construct an original, three-dimensional model OR a perspective rendering executed to the scale of either $\frac{1}{4}$ " = 1'0" or $\frac{1}{2}$ " = 1'0", showing the set and its relationship to the theatrical space. Either model or rendering will be permitted, but not both.
3. At least one figure must be included in the rendering or model to show proportion and scale.
4. The entrant must draw a floor plan to the same scale.

5. All forms of staging are permitted. The set design must clearly define the performance space and audience configuration.
6. The entrant must present a justification of the design. Note cards may be used. The entrant must also be prepared to answer questions about the design presented. Questions are not part of the ten-minute allotted time.
7. Only one entrant may be involved in the design. No collaborations are permitted.
8. A ½" binder is strongly recommended. This binder should contain the following materials: (a) a brief statement of the design choices inspired by the script, (b) research materials, and (c) other sources of inspiration, if any were used.
9. The introduction must include only the entrant's name, troupe number, title of play, and playwright.

Short Film

1. Entrant must submit a DVD with an original short film that is no longer than five (5) minutes in length from opening title screen to final credits.
2. Films must be of original content and may be collaborations between students.
3. Music must be original or documented public domain material.
4. Material created by students in this event that is deemed by the judge(s) to be obscene or disruptive may receive lower ratings or in some extreme cases may result in disqualification.

Stage Management

1. Entrant must present a production book including but not limited to:
 - Script with blocking and tech cues (i.e., sound, lights, etc.)
 - Schedules: rehearsal and performance
 - Technical Information to include:
 - ⇒ Scene shift information
 - ⇒ Costume plot information
 - ⇒ Prop plot information
2. Entrant has ten minutes (10) to present the production book and five (5) minutes for to address adjudicators' questions.

Lighting Design

1. Presentation must be a design for one published play written for the theatre. Designs for performances of poetry, fiction, screenplays, dance and/or any other medium are not permitted.
2. The entrant must present a Light Plot. Scales acceptable: ¼" or ½" =1'0". However the plot cannot be printed larger than 24"x36". The single page should include a Unit Key for clarification of all stage fixtures and a Title Block indicating: show name, producer, facility, date of production, drawn by and scale data.
3. Provide a one page document only. Conceptual Visualization: Discuss the director's point of view of the play and his/her lighting wishes, discuss your visions for light, discuss any major messages in the play that light should enhance, and discuss technically how the lighting dreams and visions were achieved.
4. Provide a one page document only, a Magic Sheet, or small ground plan, which represents the scenery and the stage. Visually show the colors used in the design and the angles you chose for all major components of the design.

(specials are not required to be noted) Minimum size; 8.5" x 11". Max size 18" x 24". Notes on the document should make the choices obvious.

5. Provide a dimmer/or channel hookup of the light plot only. (Not a unit schedule)
6. A section (side view of the stage-showing fixtures) is helpful but not required.
7. Only one entrant may be involved in the design. No collaborations are allowed.
8. A ½" binder is recommended. This binder should contain the following materials: (a) a brief statement of the design choices inspired by the script, (b) research materials, and (c) other sources of inspiration, if any were used.
9. The applicant must make an oral presentation justifying the design. Note cards may be used, in addition to the binder. The applicant must be prepared to answer questions about the design. Questions are not part of the ten minute allotted time.
10. The introduction must ONLY include the entrant's name, troupe number, title of play, and playwright.
11. The oral presentation cannot exceed fifteen (15) minutes, including set up and questions and answers.

Sound Design

1. Presentation must be a design for **one published play** written for the theatre. **Musicals are not included.** Designs for performances of poetry, fiction, screenplays, dance and/or any other medium are not permitted.
2. The entrant must present a Sound System Plot on 2 pages.
 - a. Page 1 should be the speaker plot indicating where on the set and in the performance space loudspeakers will be placed. The relationship of speakers on the plot to speakers on the block diagram must be clear.
 - b. Page 2 should be the block diagram indicating signal flow through the sound system and should follow the USITT Student Sound Graphics Standards available at:
http://usitt.org/commissions/sound/Sound_Comm_Graphics_Project_2008.html.
3. Provide 6 copies of a one page Design Statement: Discuss the director's point of view of the play and his/her sound wishes, discuss your vision for sound, discuss any major messages in the play that sound should enhance, and discuss technically how the sound was achieved.
4. Provide suitable examples of the sound design on CD to be played on a provided sound system. Please take good care of your media and bring back-ups to insure a smooth presentation. Examples should cover the major goals outlined in the design statement. You should master your CD so that once the level is set for your first track all of your other examples will be at the ideal volume. Please consider that the ideal volume should be representative of the sounds use in the show.
5. Plan your presentation so that you can play your examples without talking over them. The created sound is your product let it shine.
6. Only one entrant may be involved in the design. No collaborations are allowed.
7. The applicant must make an oral presentation justifying the design. Notecards may be used. The applicant must be prepared to answer questions about the design. Questions are not part of the ten (10) minutes of allotted time.

8. The introduction must include ONLY the entrant's name, troupe number, title of play, and playwright.
9. The oral presentation cannot exceed ten (10) minutes and the overall session cannot exceed fifteen (15) minutes, including setup and questions and answers.

EVALUATION CRITERIA

1. Interpretation: Does the design visually reinforce the mood, style, character, and theme of the play?
2. Execution: Are the drafting and sound examples executed with precision, clarity, and attention to detail?
3. Presentation: Is the designer able to justify the significant elements of the designs—such as timbre, dynamics, arrangement of space—in terms of the script?

Securing Performance Rights for chapter conferences and Festival has been simplified.

To find the publisher of a particular play, go to the following website: <http://www.playscripts.com/findaplay/>. Then, click on the publisher of your scene and/or monologue for performance rights information. We have negotiated the following process with several publishers. Please see the specifics for each.

SAMUEL FRENCH <http://www.samuelfrench.com/>

You can consider the Samuel French scene or monologue available for use if it **does not** appear on the "red light" list and providing that it is not from a play written by one of the following playwrights:

Woody Allen	Ken Ludwig
Enid Bagnold	David Mamet
Amiri Baraka	Jane Martin
Philip Barry	Steve Martin
Bertolt Brecht	Peter Nichols
Eduardo DiFillipo	Eugene O'Neill
Ben Elton	Elmer Rice
Michael Frayn	Willy Russell
Charles Fuller	Peter Shaffer
John Guare	Claudia Shearer
David Hare	Sam Shepard
Eugene Ionesco	Tom Stoppard
George S. Kaufman (and all plays with his collaborators)	Thornton Wilder
Ira Levin	Hugh Whitmore
Charles Ludlam	

If your piece is from a play that you find on the Green Light Plays List, you have permission to perform the piece with no royalty charge. DO NOT CONTACT SAMUEL FRENCH IF A PROPERTY IS ALREADY ON THE GREEN LIGHT LIST!!! It is pre-approved for use and doesn't require anything in writing. NO ROYALTY CHARGE will be assessed for these properties unless the student is selected for the NIES Showcase at the International Thespian Festival. The royalty will then be \$15.00 (or \$75.00 in the case of Neil Simon properties). This payment must be made at Festival PRIOR to appearing on the stage.

If your play is on the Red Light Plays List, you may NOT perform this piece, and you MUST NOT ask permission to do so. That request has already been made and denied. Please consult these lists carefully and do not call Samuel French with questions regarding

availability. If a script is on the Red Light list- DO NOT CONTACT SAMUEL FRENCH TO PLEAD YOUR CASE. Perform another piece.

If you've checked both the RED and GREEN light lists several times and your SAMUEL FRENCH property doesn't fall on either list- THIS MEANS THAT AVAILABILITY STATUS HASN'T YET BEEN DETERMINED AND THE STUDENT NEEDS TO FAX SAMUEL FRENCH FOR PERMISSION - DO NOT CALL or WRITE.

The request can be faxed to:
Stephen Schreuder, Amateur Leasing
Samuel French, Inc.
212.206.1429 (fax)

DRAMATISTS PLAY SERVICE, INC. <http://www.dramatists.com/>

ALL Dramatists Play Service properties are pre-approved for the International Thespian Festival, with no written permission required, for no royalty unless the student is selected for the NIES Showcase. EXCEPTION - PLAYS WRITTEN BY SAMUEL BECKETT— (THESE ARE NOT AVAILABLE).

BROADWAY PLAY PUBLISHING, INC. <http://www.broadwayplaypubl.com/>

All properties are available with no royalty charge.

DRAMATIC PUBLISHING <http://www.dramaticpublishing.com/>

There is no charge for use in the International Thespian Festival NIES.

SMITH AND KRAUS <http://www.smithkraus.com>

Most Smith and Kraus collections and monologue books include a blanket permission statement for audition use. These collections provide a loophole if you're desperate to perform a piece listed on Sam French's "red light" list of plays. Remember, however, the particular piece you're interested in performing MUST be found in one of these collections that include blanket permission.

PLAYSCRIPTS, INC. <http://www.playscripts.com/rights>

Currently, royalties are waived for the performance of excerpts lasting less than 10 minutes at adjudicated school theatrical festivals or auditions, unless otherwise noted. These particular performances, and only these, are automatically authorized by the playwright when you purchase books from Playscripts. (Note: Any other cuttings must receive prior approval from Playscripts.)

THEATREFOLK www.theatrefolk.com

Monologues and scenes/excerpts lasting ten minutes or less taken from plays published by Theatrefolk may be performed at any Thespian Individual Event without royalty.

EDWARD ALBEE

In some cases, Edward Albee's plays may be available for use in the International Thespian Festival NIES with the following rules:

- None of the scenes are to be altered in any way, including the deletion of characters' lines for the formation of a monologue.
- The scenes must be performed contiguous and unaltered (no internal cuts). No royalty is required unless the student is selected for the NIES Showcase.

CONFIRM WITH PUBLISHER BEFORE USING.

YOUTHPLAYS www.youthplays.com

Royalties are waived for monologues and scenes/excerpts lasting less than 10 minutes for Thespian IEs. Participants need only purchase through our website a single printable perusal copy of the play from which the monologue or scene comes and then email info@youthplays.com with their name(s), school and event information to receive a statement of permission. Please email us with any questions about the usage of materials.

<http://www.jonathandorf.com>

Playwright, Screenwriter and Script Consultant
Co-Chair, Alliance of Los Angeles Playwrights
Resident Playwriting Expert, Final Draft and The Writers Store

<http://www.youngplaywrights101.com>, the resource for young playwrights and teachers

<http://YouthPLAYS.com>, plays for young actors and audiences

Securing performance rights FOR SONGS

Songs from shows fall into that vague space between grand and small rights. A licensing company (for example, MTI) owns the rights to the entire show. BMI and ASCAP own the “non-dramatic interpretation” of the individual songs. Dramatic interpretation (use of acting, props, costumes, movement) is not owned by the licensing houses nor BMI and ASCAP. Therefore, the “education use” rule becomes the basis for determining use.

In that case, the student does not need to secure the rights as long as the environment is one in which he/she is evaluated/judged. This same process applies in a showcase environment. As long as there is presence of at least two adjudicators in the audience for the showcase, the performance qualifies as an educational setting, and, therefore, proof of rights is not required. HOWEVER, the judges must complete critiques and provide them to the students. At the International Thespian Festival, there are judges present at the Festival showcase. There WILL be judges at the Festival showcase.